Machinery Hall and Agricultural Hall, With Their Contents, Described.

THE LIGHTS AND SHADOWS OF THE SHOW

The Turnstile Arrangements and the Admissions

SAYINGS AND DOINGS ON THE GROUNDS

PHILADELPHIA, May 13, 1876. I was glad to see signs of Russia this morning as I rent to the department assigned her. Russia is nissed, and from what Governor Curtin, who was our Minister at the Russian Court, says, the display will be striking. Tunis is also en the ground, and the workmen have begun to put her department into shape. Egypt is ready, and her show has improved in interest and is complete and representative in many ways. There is a new inscription telling how the oldest of nations greets the roungest in its morning time. Sweden and Norway grow in interest. You will remember, perhaps, that I reported these countries "all ready" on the opening, but I note that this readiness was only partial. New astures are added daily, and among others life-size gures representing the manners and customs of the assanty of the far north lands. There is a touch humanity about this feature which you find in a Scandinavian nations alone, and it made the heart seat higher to look on these quaint, strange brms, which seemed on the instant to have life. There sas a group of watchmakers—a hunting party which had shot an elk, and stood around the beast as he gasped away. There was a domestic group, around which many tears will be shed. A dead buby lies in its cradle; the common black coffin is at its feet; the mother has just leaned over her darling for a last embrace; the gray-haired grandfather, bending on his staff, looks down in sad resignation. The clergyman and, tooks down in sad resignation. The clergyman adds from the sacred book some words of peace and infort, and another little one—a five-year-old trot out—stands near the chair, not quite comprehending a meaning of it all. Spain is rich in ores and in evinces of her national wealth, but deficient taste and in those articles which show the steel, which I fancy came from Toledo, nich will attract the curious eye as among the gems bit the show In all departments the work of improve-ment goes on. The sound of the hammer and the tearing of the saw are heard in all directions. A week s passed since I came here. In that week there has been a complete transformation, and in a few more days there will be a show fit for kings to see.

THE LIGHTS AND SHADOWS OF THE SHOW.

At the same time, for you see I must be critic as well torian, there are many gaps. Some sections are pread out a great deal. There is space enough unou led, even in the most complete departments, to give gre. In many cases utility and education are sacrificed advertising. This is the case in the American department. One looks impatiently for France to fall into shape, although every day shows a new beauty in the exhibit of that wonderful country. We miss England in the Machinery Hall, where it Beems as if the other nations had given America concoded supremacy. The vast engine Colonsus, seems to be an emblem in its way of our American greatness in this respect. The Agricultural Hall is not far enough advanced to enable us to see it pompletely, but it would not surprise me if it became the most interesting exhibit on the grounds. There the most interesting exhibit on the grounds. There are honest qualities of attraction about corn and wine and oil, which satisfy the observing mind, and as you walked from one gothic areade to the other, amid monumental piles of food and food substances, there was a sense of comfort and security, especially in these hard times, which you do not feel in the imaginative sections. norning's study, but the exhibition of flowers and ferns and tropical truits is crude. You run through it very soon, and find a recompense in the wide sweep-ing lawn which spreads toward the Women's Pavilion with it, one of the most beautiful spots on this continent.

To-day one had a glimpse of what it might become. tions of roses and tuberoses and hyacinths; the count-less plants, fresh from the nursery, and not yet quite at home in the new soil; the distant fountains sparklike a blessing; the river winding its way around the Fairmount hills; the throng of spectators coming and going in holiday attire; the sound of strange tongues, of Spanish and French, Chinese and Arabic, Italian and German; the odd cosumes from the Mediterfanean, the Bosphorus and Japan; the cheerful clink and thud of a bundred hammers, workmen hurrying about in busy preparation, mers, workmen hurrying about in busy preparation, further beyond the graceful towers of the stupendous hall, which enfolds within it so much of the wealth And grandeur of nations—thousands of flags fluttering from every turret, all here in peace, the crescent and the cross, the elephant and the dragon. The stern, cold emblem of German unity, Buttering sade by side with the gay tricolor of France, and still beyond, in the misty summer air, the spires of the great city, where joy has reached its fulness in this centennial pageantry—certainly no other spot in America can present a panorama like this, the panorama which you see as you walk along the terraced lawn in front of the Horticultural Hall.

walk along the torraced lawn in front of the Horticultural Hall.

AR I have said, the prevailing thought is the vastmess of this show. I despair of conveying an idea of
it to you in the limited form of correspondence. It is
so unlike in scale and arrangement, approaches and
surroundings anything of the kind before attempted,
that the most experienced visitors of foreign oxhibtons, such as those of London, Paris and Vienna,
are utterly amazed at the grandeur of the
plan and its execution. The desproportion between man and his works was scarcely ever
more grandly illustrated than on the Centennial
Grounds. We may regard the Egyptian Pyramids as
the monuments of a great past. We may linger in the
lofty cathedrals of the Old World and wonder at the
zeal which built them up; but the Pyramids were the
work of slaves and prisoners of war, and every stone
est in their mountainous sides may be said to be comented in its place by the blood and tears of mankind.
The Cathedral has associations so purely distinct from

convey visitors from point to point in the rork, and thus save them the intigue of walking long distances, and enters

Wherein, as well as whereon, the lair sex have exponded much skill and taste. Entering this elegant, spacious and well highted and ventilated building, the visitor at once recognizes the presence of gentle woman by her works. Here we find gossamer laces, artistically arranged to attract the critical eye of the fair visitors; for be it said, with respect and in strict condence to our readers of the inferior sex, the ladies are the severest critics that the ladies have to dread in this temple of thimbledom. Some departments of this remarkable exhibition are highly creditable to the skill and industry of the fair ladies whose works are represented, but in others, although the fruits of their labors indicate much desire to succeed, success has not yet crowned the efforts sufficiently to warrant their exposure to public criticism. There are several very elegant specimens of wood carving by Western ladies, which exhibit great artistic taste and considerable skill. The laces are generally good, but are only in few instances of superior workmanship. The pantitugs on exhibition are as a general thing very poor, evidencing a want of training which is saidy reflected in some of the most pretentious works. The several temsle art schools are represented by selected works. Some of those are very meritorious, but others are only in the pothook and hanger stage of advancement. As specimens of progress, so fair as they go, they are very interesting, and we do not condomn them as such, but it would have added somewhat to the credit one to the really good work if these school girl attempts did not receive space on the Exhibition walls. Some excellent colored photographs attest the delicacy of touch of the lemale hand, and one, a minimum of themse in their lines. This, however, is but an instant art in lemale hands, and we do not want to hurt the baby by hendling it too much.

their houses and grounds and some superbly worked vestments for church service. Hair, jewelry and dental work represent the skill of Philadelphian ladies. The sewing machine department exhibits some very lateresting pieces of needlework, among them a large bouquet of artificial flowers, entirely worked into form by the sewing machine. Ribbon looms, carpet looms and other machines for weaving popilu complete the collection, which is at once unique and interesting. From the Women's Pavilion the visitor naturally directs his sies; to the great AGRICULTURAL HALL,

an immense Gothic-roofed, cathedral-like structure of glass. The building is quite complete, but the work of arranging the goods for exhibition still progresses, and entire sections are yet filled with great piles of unspend packing cases contaming articles which await arrangement in proper order. Near the entrance we lind a fine exhibit of Rhenish wines of every brand and value. On the right hand side of the main avenue of the building is placed the vast collection of agricultural implements, from a grabbing hos to a gigantic machine for piling hay, ploughs, harrows, steam and in their proper sections specimens of every kind of farm work, machines for felling the forest and upturning the surface of the prairie, reclaiming the swamps and levelling mountains. With these we find in their proper sections specimens of every brid, beast, reptile and lasect known on the American continent, with the different production, from flour to the rusty load, is there. He en-glocked food for cattle, oatment and all varreties of crushed grain are exhibited. On the righthand side of the building the animals of the probustoric periods of the world's existence are present in skeleton and model. Gigantic mastodous and saurians, great turtles and monater shellfish are shown to the wondering the slow. The same of the propersion of the world's existence are present in skeleton and model. Gigantic mastodous and saurians, great turtles and monater shellfish are shown to the wonder scapes so gloomy; but this hanging fibre has a commercial value, and science has already converted it into a useful substitute for hair in mattresses and upholstery. Voterinary surgery is not neglected, for we find pieces of horse of every kind, from hide to hoof, exhibited, for the purpose of illustrating equino diseases, bad shoeing, &c. California sends her cactt and grain, as well as her gold quartz. Cincinnat her hams and packed pork. Spain shows a fine collection of hemp from Manila—wine, oil, tobacco, woods of every kind and leather—but the space is not yet ready for visitors. Portugal has her fruits and cercals, wines, and even the corks to keep it safe in bottle until needed for consumption. Brazil sends woods, wines, cercals, tobacco, sugar, leather, skins, and haz a cotton trophy well deserving of notice. Even Libera sends specimens of her coffee and cocoa, with many curious things from the Gold Coast, including an article which will be regarded by some of our money-making officials as an evidence of progress in the colony. We mean, of course, palm soap.

THE CROWD ON THE OPENING DAT.

The turnstile arrangements, which make enfrance to the grounds a complicated matter, do not work smoothly. The intention is to have them record on a dia electrically the exact number of visitors who enter at any one of the 120 gates to the Exhibition grounds. This they may do after they are completed. At present they record only imperfectly, the telegraphic apparatus not being attached. It was not until ten o'elock this morning that the exact number of persons who visited the grounds on Wednesday could be known, the only way to get at it being to count the money—a very long and tedious work, taking over two days to accomplish. It was this morning announced from official sources that on the opening day 76,217 persons paying fitty cents for admission passed into the grounds, making the total recepts for the day \$38,108 50.

To these figures must be added the persons who entered by complimentary tickets, of whom no exact

A SERENADER KILLED.

PATAL RESULT OF A CHARIVARI POLLOWING A

Sr. Louis, May 14, 1876.

A most deplorable affair occurred in the little town of Danigreen, Hamilton county, Ill., on: Friday night last. A party of young men gave John Sturman, lately married, a charicari. Sturman, greatly annoyed at the uprear, ordered the party off; but on their not leaving at once he fired into their midst, killing Willis Lowery and wounding Buu Burton and Frank Faylor. All the parties are respectable young men, Sturman being the son of Judge Sturman, one of the most prominent citizens of Hamilton county.

ITALIAN OPERA.

Mr. Maurice Strakosch on His Interrupted Season.

A CLUSTER OF STARS.

What Is Going to be Done During the Next Weeks in New York.

WHAT GOTHAM MAY EXPECT NEXT WINTER

The sudden interruption of the opera season, begun so brilliantly under the management of Mesers. Maurice and Max Strakosch some three weeks ago, has sity and vicinity. The abrupt break caused much dis-appointment among the real lovers of Italian opera, who had only heard the levely and accomplished cantarice, Mile. de Belocea, in "Il Barbiere," and were thereby rendered doubly anxious to hear that superb performance had been determined upon by the Messra. Strakosch.

although great, was by no means equal to the anxiety of the opera going public to know something definite with regard to the future plans of the management and the chances of seeing the interrupted series of operas resumed. It would have been considered nothing short of a calamity had circumstances pre-vented Mile, do Belocca from favoring the New York public with those consummate im-personations which have filled Europe with her name. In order that something definite might be ascertained upon this latter point, a HERALD representative called upon Mr. Maurice Strakosch yesterday at the Everett

"Mr. Strakosch," said the HERALD man, upon being shown into that gentleman's room, "I have called upon you to set at rest questions which have latterly been exercising the musical circles of New York." "I shall be delighted, sir, to give you all the in-

"People have several theories, or perhaps I ought to say, surmines, us to the reasons which interrupted the series of operas which had been promised the public, and which had begun so brilliantly with the company d Mile. de Belocca.

"My experience long ago showed me that the public is fond of inventing a little mystory, even where there is hardly room for it. The reason for the interruption to our season of Italian opera is extremely simp The tenors who were engaged to sing during the sea son of opera with sille, de Belocca were both taken seriously ill at the same time. You understand me of course to speak of Mesars. Brignoli and Tom Carl. It

"How are these gentlemen at the present time ?" "I am happy to say that Signor Brignoli has alm entirely recovered. He was exceedingly ill. He was attacked by pneumonia of the most aggravated form, and both Dr. Carnochan and Dr. Mott, whom I called into consultation about him, told me that he was within an inch of going the way of all flesh. Happily he TOM KARL'S DISMASE

was inflammation of the liver. He, too, is much better. Of course, for the time I felt myself like McClellan when checked on the Potomac—I had to wait until my army could be reorganized before reopening the cam

"But was there no other tenor who could have re

special vocal powers—I mean Signor Bacci. He is really a very fine artist, and I have no doubt will make his mark when he appears in an opera which suits him—Wilgnon, for instance."

"What was the reason, then, that he did not support Mile, de Relocca?"

"What was the reason, then, that he did not support Mile, de Belocca?"
"Simply that he did not know the tenor part of the operas which Mile, de Belocca sings. For example, the one just mentioned, "Mignon."
"At the commencement of your season, about a month ago, what were your prospects?"
"Undoubtedly most brilliant. Mile, de Belocca had sung three times in 'Il Berbiere,' an immortal chef d'auere which in London and Paris never fails to attract very crowded houses when performed by an exceptionally gitted artiste like Mile, de Belocca. The houses we had were good, paying ones, and we then announced 'Mignon,' for which every seat was immediately taken."
"But why did you put 'Il Barbiere' aside so early, seeing its success?"

seeing its success?"

"For the reason that it is an extraordinary thing here in America to give 'll Barbiere' more than once in a season. To give it three times in succession is almost unparalelled."

"Now that your tenors are in fair health what are your plans for the immediate inture?"

"I intend, in a very few days, to resume our interrupted season, and I may tell you that I am very condicted to success."

"Might I ask what it is that gives you this feeling?"

produce in rapid succession, viz :— 'Mignon,' 'Favorita,' 'Sommanula,' 'Sommanula,' 'Alda and 'Le Nozze de Figaro.'"

"Of course Mile. de Belocca will take part in several of these operas?"

"She will take part in each of them. She has already song them with great success wherever she has attempted them."

"Who will sing the tenor part in 'Alda?"

"Brignoli, he has studied the part, and it is my opinion that he will be REMARKABLY GOOD IN IT.

"Who will sing the soprano parts in 'Alda' and 'Semiramide?"

"Who will sing the soprano parts in 'Alda' and 'Semiramide'?"

"Although I have not definitely concluded the arrangement, and as in opera diplomacy is an important element of success, I can assure you that I shall have a surprise in store for the people of New York. I am glad to be able to say that there are, at the present moment, in New York several of the most eminent appranos fiving. I would, for instance, mention Mile. Kellogg, whom I had the pleasure of hearing the other night in the 'Etonie du Nord,' and whom I consider in that part the equal of the greatest existing artists. You may not be aware that we have among us an artist who has lately achieved an almost unexampled success in all the principal capitals of Europe. I speak of Miss Minnie Hauck. This chartning and gitted young lady has recently had the honor of being appointed Kanmerslagerin to the Emperor of Germany. Although Miss Hanck has only come here for the purpose of visiting her family and seeing the Philadelphia Exhibition, still it may not be impossible to prevail on her to appear for a lew nights before the public. We have, besides, among us Mile. Pappenheim, an excellent dramatic soprano, and iss, though not least, Mme. Palmieri, a lady who has senieved great success in Italy and recently in Moston, where she was highly applauded in 'Norma' and 'Semiramide.' Therefore, I shall, as you see, be able to produce the soprano parts of the different operas with great brilliancy."

"In what theatre do you intend to produce them?"

"I shall always be happy, whenever the Academy is Iree, to produce them at the Academy. But I tear I am so situated that I cannot have the Academy uninterruptedly. This may, in some measure, complicate my arrangements, but I hope to be able to surmount whatever difficulties may arise from this circumstance."

termined to make the prices moderate, so that even in these hard times they shall not press heavily upon the average pocket."

"What are your proserts for the next winter?"

"Before starting for America I cutered into conditional agreements with some of the most ominent and colebrated artists in Europe, and have no doubt that I shall be able to present to the American public singers worthy to rank with those whom I nave presented here in past times."

"How long will your present stay last?"

"I should nave siready been on my way to Europe if our season of opera here had not been tomporarily suspensed. I am compelled to stay a lew weeks longer. I shall then go to Europe to select and bring out my company for the ensuing winter."

"What do you think of Mr. Mapleson's prospect of coming out here next winter?"

"I have the highest regard for Mr. Mapleson as a manager and a gentleman; but I am initiantely convinced that his experience of the financial taiture of Mila. Titiens' performances in this country will prevent him from even dreaming of coming over. Mile. Titiens has, in her time, been an incomparable artist, and in London, where her tyric trumphys are still resh in the memory of the public, she still noids an enviable position. She loes not, nowever, draw people there any more than here. Mmc. Trebelli-Bettim is in about the same position as Mila, Titiens. These are the two

hopes of a successful season here."

"What are your views upon the prospects of opera here, not for one or two seasons, but as a permanent institution, like in Loudon and Paris?"

"One of the purposes of my being here is precisely to examine this great and difficult musical problem. Although I have, during the last few years, had unpleasant experiences, still I feel convinced that it is enty the terrible depression of business which has so fatally reacted on opera. In England, Austria and Germany I have seen this business blight, but nowhere so bad as in America at present. France is the only country which seems to be escaping it. If this were to continue for any great length of time I do not think the notion of permanent opera in New York could be entertained. But I think the worst point is turned; the times will be steadily improving, and I therefore think the idea may be entertained in a not distant future."

think the idea may be entertained in a not distant future."

"Do you think it would be possible to educate American artists in America, so as to render us independent of Europe?"

"Not entirely, but to a very large extent. Of this no better proof could be given than that you have at this moment two of the most eminent artists on the lyric stage, Miles. Hanck and Kellogg, not to speak of Albani, who, as you know, fills such a brilliant position in the European opera houses. I have repeatedly said that the public seem to render it impossible to do without a "star," but the star must be backed up by a good company, a good orchestra and fine scenery. With those success is everywhere possible. It is my intention to give all this to New York."

A MARTYR'S SHRINE.

AN IMPERSSIVE CEREMONY AT THE PASSIONIST MONASTERY IN WEST HOBOKEN-TRANSLATION OF THE REMAINS OF ST. BENEDICT.

Rarely, very rarely indeed, in the modern history of the Catholic Church has such a spectacle been wit-cessed as that which attracted over 6,000 persons to the Passionist church at West Hoboken vesterday. It was a sight that can never be forgotten. By coming into possession of the relics of the youthful marty. St. Benedict the Passionist Fathers have derived most precious legacy from the Church of Catacombs. Very little is known of the history of St. Benedict or even the manner among the early martyrs of the Church. His body was interred in the Cemetery of St. Priscilla, at Rome, where it remained till the year 1871, when the remains were translated to the city of Spoleto, in Italy, where they were deposited in a church dedicated to St. Benedict, abbot and confessor. This church, with many other fine edifices, was torn down to give place to a being removed the relics of St. Benedict were given by being removed the relies of St. Benedeck were given by Baron Decius Ancajani, proprietor of the land on which the church stood, to the Very Rev. Father Gasparini, who placed them in the Church of St. Auzoria, where they were held in great veneration till a few months' ago, when a pious American lady, Mrs. Peters, of Cincinnati, obtained them for the Passionist Fathers at West Hoboken. Accompanyremains was a life-size wax figure representing and this is A MASTERPIECE OF ART.

Yesterday was the day fixed for the ceremony of translating the remains to the shrine prepared for are enclosed in a glass casket about three feet in length and are in a wonderful state of preservation. wo teeth still adhere to the skull, and an iron cro which was worn by the saint and was found in hi tomb rests among the relics. There is also a small ox, containing what is believed to be congoaled blood. The box is secured by a scarlet ribbon drawn length section is the seal of Bishop Corrigan, without whose express permission the vessel must not be opened. It relics were translated to Spoleto and sealed by the venerable prelate of that city, the seal was not two weeks ago, when permiss was given by Bishop Corrigan to transfer the remains other bones than those or the saint being introduced either by mistake or design. The wax figure is that of a youthful patrician, whose sliky brown hair and beard and delicate limbs attest the family rank. The body was clad in a people tume richly embroidered. On the breast was a monogram containing the letters X and P, which were found on his tomb. These are supposed to represent a combination of Latin and Greek signifying, "In the peace of Christ," or, as we have it in later years, "Fall asleep in Christ." These Greek and Latin combinations are to be found everywhere throughout the Catacomia. On the right side of the neck is a deep gash severing the carotid artery, showing the manner of the saint's death. The right arm was quicily stretched by the side, the left lay across the breast holding the palm of victory. The outer garment was an embroidered cloak of rich crimson volvet. On the head was a wreath of laurel, and to the feet were attached shods. The figure lay on a couch trimmed with brocatel and lace.

This HEAD RESTING ON TWO PILLOWS.

At fifteen minutes past four Father Timothy announced that the procession was about to move, but the crush in the asides was so great that it was with great difficulty the people could be cleared from the centre siste. The church chimes were pealing the announcement of the important event when the procession emerged from the door of the monastery and, passing across the square outside, entered the church. First came a priest bearing a cross and sapported by two scoiytes with candles. Then folof the Bishop's is designed to prevent the possibility

ston emerged from the door of the monastery and, passing across the square outside, entered the church. First came a priest bearing a cross and supported by two acolytes with candles. Then followed boys, with surplices, two and two, and bearing candles. Next came the lay brothers and noviciates of the l'assionist Order, each carrying a lighted candle. After these came a large number of young ladios with white veils and little girls attired in white and bearing candles and bouquets. Father Joseph, one of the masters of coremonies, then entered, leading the way for the couch on which reclined the wax figure borne by four Passionists. Twelve pretty little girls attired in white followed, their heads literally covered with evergreens, and bearing in their tiny hands large green wroaths. They told of the martyr as it winged its way from the realm of persecution to the throne of God. Behind these children came lour priests bearing the glass casket that contained the bones of the martyr and followed by Bishop Corrigan and his deacons, Fathers Dwyer and Eusebius. The statue and casket were placed on a raised platform in the sanctuary. The psaims prescribed in the ritual were read, after which pontifical vespers commenced.

the ritual were read, after which pontifical vespors commenced.

THE SERMON
was preached by Bishop Corrigan, who took his text from the tenth, chapter of St. Matthew...' Every one that shall confess me before men, I will also confess him before my Father who is in heaven; but he that shall deny me before men, I will also deny him before my Father who is in heaven. If chiat indeth his life shall lose it, but he that loseth his life formy cake shall find it." The occasion which brought us together to-day is indeed a rare and a touching one—the translation of the relics of one who laid down his life for the faith centuries ago. It is only known that he suffered martyrdom, but under what circumstances and by what name he was known in the world is not known. The remains were discovered in the tomb of St. Priscella.

faith centuries ago. It is only known that he suffered martyrdom, but under what circumstances and by what name he was known in the world is not known. The remains were discovered in the tomb of St. Priscilla was the mother of Pudeas, who gave the size on which St. Peter's in Rome now stands. It is, therefore, reasonable to presume that Banedict was one of the first martyrs. We know he was a martyr tocause the signs of martyrdom were found in his tomb. We read in the acts of St. Igantius, who was the second successor of St. Peter and who was himself martyres, that the Christians took up his remains from the Coiseam as something to be preserved beyond price. We also read that the reserved as something to be preserved beyond price. We also read that the remains of St. Polycarp were taken and preserved as something more precious than gold. They felt that they could never suffer enough for Christ, who had suffered so much for them. We venerate the martyrs because they were the friends of Christ. The Church from the beginning was careful to honor the martyrs and to distinguish between those who had no claim to the title. The Church from the beginning was very carsuit to take particular care of the cemeteries in Rome and to place them under ecclesiastical control. They were regulated by fixed laws.

THE KMILKERS OF MARTYROOM

were not permitted to be placed on a tomb till the Church was satisfied that it was a case of real martyr-dom. Hence, though we know so little of the life of St. Benedict and under what circumstances he died, we are certain that he died for the laith. Looking back along the line of that noble army of martyrs who suffered for 300 years we see experiments made on the young and the old, the glittering allurements of the world presented to trem, and again the refluement of cruelty all directed to crush the infant Church, But instead of that Church being annihilated we find it is stored for shown on the principal proposed to break the order of the divinity of the Church can bring forward no reaso

ANNA DICKINSON.

The Debutante's Opinion of Herself and Her Critics.

A FAILURE BY NO MEANS ADMITTED

The Gentlemen of the Press Shown Up In Detail.

Her Course as Actress and Dramatist. .

BOSTON, May 14, 1876. authoress and actress last Monday evening, is an-nounced at the Globo Theatre for another week. The curiosity and excitement which preceded and atte her opening performance were only of momentary dura-tion, and during the balance of the week she played to comparatively meagre houses, the audiences being composed generally of personal friends of the new as-pirant to histrionic fame rather than of the general run of patrons of the drama. She has, of course, overcome many of the defects and shortcomings which were visible on the occasion of her first appearance, and the belief is not unreasonable that she will yet become famous in the line of art which she has selected at such

SYMPATHY AND ENCOURAGEMENT. During the week Miss Dickinson has been the recipient of much sympathy and encouragement from those of her personal friends who believed that she was too harshly criticised by the press. To all of these she returned thanks for their kindness, and assured them, in the most positive manner, that she was still un-daunted by what had been said. She professes to behere herself a success, both as an authoress and actress, in spite of whatever else the critics or public

She recently said to an intimate indy friend;—"I cannot tell whether I shall always write my own plays or not. I may play other characters, but I shall abandon playwriting. My first attempt has been too much of a success and I can write when I am too passé for acting. I do not intend to abandon acting for I feel that I have the root of the matter within me, and I am not going to give up. I will show what I can do and I am sure that my enemies accredit me with some power, since they criticise me not as a debutante, but as an actress with an assured position. I mean to make them all retract their words, and I think I can do it in time. I did not accomplish my first night what I wanted to, nor did I in my most sanguine moments ever flatter myself that I should. I suppos this is not, after all, so very different from my platform experiences. I always felt the first night of a lecture that I should not like it or myself judged. So I use to select a small country place and give it there for the first time, and not until I had it filled out and perfectly rounded would I go before a large and critical audience. I never wrote a lecture in my life. I selected my subject, made a few notes-enough, possibly, to cover half a sheet of note paper-studied the matter thoroughly, so that I telt I knew what I was talking about, but I did not know until I had tried it what its real merits were. I always found something to cut away, other things to add, and generally, when I the first display of it. Now, with my play, each night can be introduced and where certain situations can be changed. Iknew that this would be the case, and, of course, I disliked having the first night both of its representation and my appearance the judgment night; but so it was to be. It was inevitable, and I sub-

When asked if she considered her debut a failure, she

answered :-I might, but, unfortunately, I have a habit of being guided by my own judgment. I am sure it was no failure. I have had ariflecent experience to tell the feeling of my audience, and I know that I carried them with me to the very end. They, were my friends in spite of themselves. I was nervous, but my nervous-ness takes a different form from that of most people. I have no tremors of shaking. I grow rigid and terse and every nerve is keenly alive. It affects my voice and makes it sharp and high, quite unlike my natural

public will find out when I am fairly at my ease.

"Oh, yes, but I did not feel it. I had nothing like stage fright, and my audience did not trouble me. I am too well used to them. But my surroundings were so strange, my clothes were so new and I had such a sense of them; then, when I lecture, I have everything my own way, the platform is clear and I go where I will. But here it is different. I would start on some quick impulse and suddenly flud a human opposing or table, and it was such a

SHOCK TO MY ENTHURIASM,
like a cold water plunge. When I get accustomed to
other presence and to the stage accessories I shall be
much more free in action. Then, too, the first night
was nothing more or less than a rehearsal. It was
agreed when I made the engagement that I should
have eight rehearsals and a dress rehearsal. But through some misunderstanding we had only four re-hearsals and no dress rehearsal at all, which was ever, that is all over now, and I did not do so badly as

"The New York ones were no more than I expected. It was a foregone conclusion with the New York scalpers that I was to fail, and they were determined to make me seem to do so. It is

did, ever could, ever ought, or ever should succeed.
Power, and even genius, goes for nothing with him.
Automatic drill and a knowledge of technique are all
that he requires evidently that an actress should pos-

"How did you regard the other criticisms?"

"The Times was as brutal as the Tribune was malevo ent. The World was kinder to me than I had any reason to suppose it would be. The Herand was a mixture of misunderstanding and an endeavor to deal justly. The Sun was fair, the Graphic generous, and the Hoston papers—well (with a laugh), I think I'd better keep opinions to myself. I don't know one of the gentlemen of the press, and I don't like to sit in judgment on them. I will say, however, I think with possibly one or two exceptions that the critics here were honest, unprejudiced and showed a disposition to be fair. Possibly the fact that Winter and Schwab be fair. Possibly the fact that Winter and Schwab both wrote their articles in the same office in this city may have, unconsciously, of course, affected the animus of that particular paper. I am heartily giad that these gentiemen of the Boston press are going to have an opportunity of seeing me as I grow more familiar with my new profession. I have always found courtesy a prominent element in Boston journalism, and though I have been severely set upon by some o, them this week there has been, with the one exception I mentioned, nothing malevolent or discourteous in their

"No. I expected criticism. I am not perfect in my art, and I wish to be told my faults so that I may cor-rect them. I hate fulsome and indiscriminate praise more cordially, even, than I do malicious abuse. It is

HOXEST CRITICISM

tendered in a kindly manner is what I want, and no
one would take it more kindly than I would. A critic
should be a menter, not an aggressive fee. I find a
kindliness in the Boston criticisms which pleases me
exceedingly, especially as they are written by persons
whose faces and even whose names I do not know, and
who can be nothing but honest in both their praise and
their blane?

"Then you don't think the New York criticisms "Pardon ma. I didn't say that. I prefer to be non-

but I was confess they perpiex me. 1 can find no two who agree—one says I have no sense of humer, and if I am fit for anything it is only the most tragical of tragedy; another says I am good for nothing in tragedy but would be exactly adapted to light comedy; another says my play hampers me, and that I should get my plays written for me; another that the play is good, but I am not good in it, and so on, each one to a different tune, in a different key, until I am quito bewidered, or should be, if I regarded their opinions, which, I must confess, I do not in the least."

ing? One would fancy it would be quite enough to be served up to the public in one style, let alone two," "Why did I write my play, do you mean? Because

"Why did I write my play, do you mean? Because
I could find no character that suited me. Most dramatists are men, and, like the male novelists, they have
all failed in portraying

WOREN'S CHARACTERS.

If a woman is good she is weak and silly; if she is
strong and intellectual she is bad and intriguing. The
tidea that a woman can be at once clever and amiable—
possess both brains and virtue—seems never to have poscess both brains and virtue—seems never to have entered the masculine writer's mind. Now, I hold that mental strongth and moral strongth go hand in hand; that a generous, full, iree womanhood is made up alike of brains and fine instinct, which will keep a woman pure under all circumstances. It is the wesl character; one who was assailed by temptation, and yet who kept white and free from soil. I found her in Aune Boloyn, the woman whom history has maligned and traduced, and whose name has been dragged through the mire and filth of hundreds of years, and yet who was a martyr to her own spotless innocence.

Anne Boleyn of the play is not she of history, but it is the true woman written in spite of historians. Even their admissions, while they condemn her, prove this."

AMUSEMENTS. STEINWAY HALL-LIEDERERANZ CONCERT.

The German Liederkranz Society gave a concert a Steinway Hall last evening for the benefit of the Ger man Hospital and Dispensary, the principal attractions of which were the tenor, Mr. William Candidus; the pianist, Mr. Max Pinner; the soprane, Mile. La Berti, and the "Antigone" of Mendelssohn. Mr. Candidus, who will be remembered as the leading singer of the Arion Society a few years ago, has lately returned from Europe, where he has undergone a complete course of study and where he has been eminently successful in German opera. His first appearance last even-ing since his return was looked forward to with interest by those who remembered his early career as a vocalist and who watched with friendly attention his progress in Europe. The high expectations formed of him were amply fulfilled. His voice has improved to a surprising degree, considering the comparatively short time and experience he has throughout its registors. All inequalities and rough points have disappeared. To this are added fexibility, sweetness and warmth of expression. The school in which Mr. Candidus has studied is not of the student order, but approaches more nearly the true Italian than any German tenor we have had in this city. The first favorable for vocal display, but it showed the qualities of the true artist—self repression in view of the exigen-cies of the work. The two lieder that followed, "Vorsatz," by Lassen, and a "Spring song" by Gounod, were sung in exquisite style, the latter being redemanded.
Mr. Candidus should devote his voice and talents to
the Italian stage, on which a bright career would
await him, as few Italian teners at the present day possess a voice so rich and beautiful. Mr. Max Pinner, a young New York artist, who has also been day possess a voice so rich and beautifut. Ar. Ma. Pinner, a young New York artist, who has also been studying in Europe and been regarded as the favorite pupil of Liszt at present, created a feeling of admiration and astonishment by his finished execution, marveilous power, varied expression and wonderfut touch. He played a Chopin nocturne, a Scarlott allegro and "Rhapsonie Hongroise," No. 6, by Liszt. This readering of his master's composition was electrical in its effect. Mr. Pinner gave evidence of being the happy possessor of talents of the highest order which time and experience may develop to an extent undreamed of by his countrymen. Mile. Louisa La Berti sang an aria from "La Forza del Destino," and revealed a voice of considerable sweetness and dramatic power, but not quitte finished as regards evenness of tone and correctness of execution. The society thes mag the music composed by Mendelssohn for Sophocles' "Autigone," Mrs. Witt and Mr. Fred. Steins taking the solo parts and Mr. Protar reading the dramatic portions. The performance was an entirely successful one, more so than even on the occasion of the last concert of the society at their nall in Fourth street. Mr. Candidus was accompanied on the plane by Mr. Louis Dachauer, and Mr. Agricola Paur led the chorus and orchestra.

MUSICAL AND DEAMATIC NOTES. Muzio has taken Verdi's place as chef d'orchestra o

Arban, the ismous cornet a-piston player, has gone to St. Petersburg to conduct summer concerts.

Mr. Louis Dachauer will produce Gounod's oratorio,
"Tobias," at St. Ann's church, Twelfth street, on Sun-

principal rôles in Gounod's "Polyoucte" at the Grand Opera, Paris, next winter.

Miss Clara Louise Kellogg sings in concert in Bosto on June 2 and 3, and at the commencement exercises o

Bowdein College on August 2. Bowdoin College on August 2.

A burlesque on "Henry V.," with Miss Jennie
Hughes as Rumor and Miss Minnie Palmer in the title part, will be produced at the Eagle Theatre to-night.
Gourod's "Ave Maria" and Offenbach's "La Grande
Duchesse" were the prominent features for spiritual
consolation in the Gilmore's Garden concert bill last

Mme. Potentint, prima donna at the Academy of Music during the Albani season, has gone with an Italian opera company to Guatemala. A revolution may be looked for in that quarter soon.

THE MUSTANG RACE.

The Mustang Race.

To morrow is the day appointed for the Mexican mustang race at Floetwood Park, the particulars of which have already been noticed in the Herald. The race is against time, the conditions being that 30s miles must be ridden by one man on relays of untrained mustangs in fitteen hours. The rider is Francisco Peraito, of Southern California. Although quite a young man Francisco has had large experience in the handing of the wild stude of the Plaias, and he feels confident of his ability to accomplish the task he is about to undertake. Thirty poules are to be sidden in the race out of thirty-six now stabled at the park. Each mustang is exercised twice a day to prepare them for the struggle. They have been shed in the hind legs, but they are still as untamed as when first lassood. Francisco is to commence his wearying ride at four o'clock in the morning, and in order to accomplish his task mence his wearying ride at four o'clock in morning, and in order to accomplish his he must keep on until seven at ni riding throughout at an average rate of a fraction e twenty miles an hour. This, it will be acknowled is in itself no slight task of endurance in the man-rider or horses fail the race is loat. The race is tridden with the heavy trappings used in Califor As each horse returns exhausted to the starting p the saidle is to be transferred to a fresh one and as prove reiractory will be taken in hand by a raiman and exercised until they abandon their vie pranks. The rider is at liberty to reverse his constitutions.

REV. GEORGE E. TOMLINSON.

Rev. George E. Tomlineon, for eight years paster of the Seventh Day Baptist church, in Westerly, R. I., died yesterday, in his thirty-ninth year. Deceased was born in Shiloh, N. J., and graduated at Union Colwas born in Shiloh, N. J., and graduated at Union loge when but nineteen years of age. He comme to preach when he was twenty, his first settler being De Ruyter, N. Y. He was attorward locate Adams Centre, N. Y., and his third and less chows at Westerly. He was a gentleman belowed by community for his scholarly attainments. He wripe scholar and was very proficient in teaching freek innguage. His death, without doubt, was coby an overdose of chloral, which he was in the haltaking for pain in his head.

A cable telegram from London, under date of May 13, reports the occurrence of the death of Colonel Thompson, Mayor of Liverpool, a very well known and active citizen and a discerning and impartial chief

A telegram from Providence, R. L. of the 14th i reports:—Samson Almy, one of the eldest man turers in the country, died at his recidence in city this morning, aged eighty-one years.